CANADIAN MOVING PICTURE DIGEST

Vol. 22, No. 35 TORONTO 2, CANADA December 27th, 1930

Adam had the right idea when he said: **"LET'S TURN OVER A NEW LEAF!"**

Resolve To Show Only The Best Pictures In 1931!

And here's the way to start—

Marie DRESSLER-Polly MORAN in REDUCING. With Anita Page, Lucien Littlefield. Directed by Chas F Riesner.

Lawrence TIBBETT-Grace MOORE in NEW MOON. With Adolphe Menjou, Roland Young. Book and lyrics by Arthur Hammerstein, 2nd, Frank Mandel and Lawrence Schwab. Music by Sigmund Romberg. Directed by Jack Conway.

Happy New Year

GRETA GARBO in INSPIRATION. Clarence Brown, director. With Robert Montgomery, Lewis Stone, Marjorie Rambeau.

MARION DAVIES in THE BACHELOR FATHER. Richly human, uproariously funny Another "Let Us Be Gay." Based on Belasco's stagehit With Ralph Forbes. Directed by Robert Z Leonard.

Joan CRAWFORD in PAID. Based on Bayard Veiller's play "Within The Law." With Robert Armstrong, Marie Prevost Directed by Sam Wood.

THE GREAT MEADOW. With John Mack Brown, Eleanor Boardman, Lucille La Verne, Anita Louise, Gavin Gordon. Based on today's best-selling novel by Elizabeth Madox Roberts. Directed by Charles Brabin.

METRO-GOLDWYN-MAYER

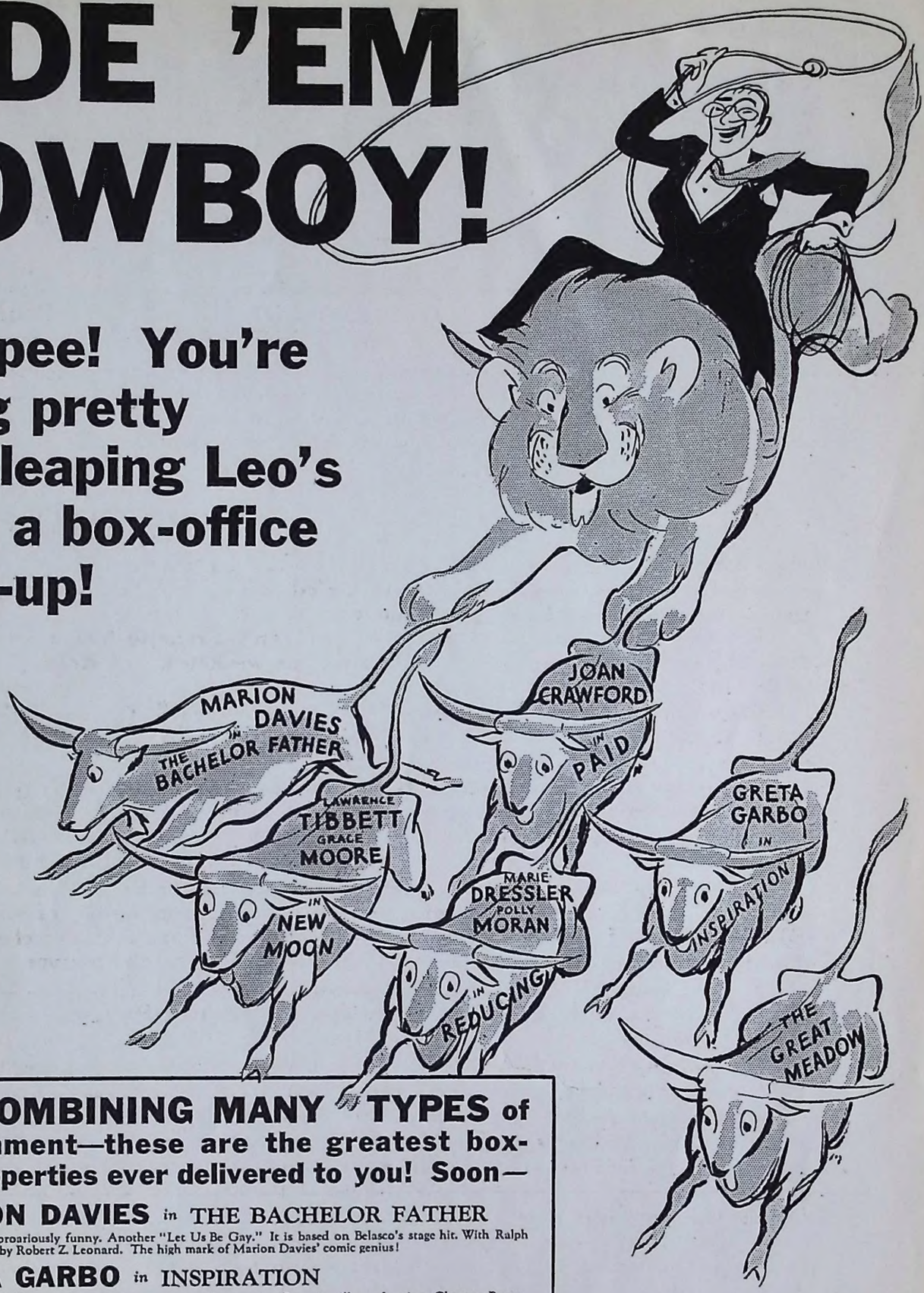
PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

RIDE 'EM COWBOY!

Whoopee! You're sitting pretty when leaping Leo's off on a box-office round-up!


MARION DAVIES IN THE BACHELOR FATHER
JOAN CRAWFORD IN PAID
LAWRENCE TIBBETT GRACE MOORE IN NEW MOON
MARIE DRESSLER POLLY MORAN IN REDUCING
GRETA GARBO IN INSPIRATION
THE GREAT MEADOW

COMBINING MANY TYPES of entertainment—these are the greatest box-office properties ever delivered to you! Soon—

MARION DAVIES *in* THE BACHELOR FATHER

Richly human, uproariously funny. Another "Let Us Be Gay." It is based on Belasco's stage hit. With Ralph Forbes. Directed by Robert Z. Leonard. The high mark of Marion Davies' comic genius!

GRETA GARBO *in* INSPIRATION

The soul-thrill of "Romance" in modern setting, with gorgeous Greta in silks and satins. Clarence Brown, director. With Robert Montgomery, Lewis Stone, Marjorie Rambeau.

Marie DRESSLER-Polly MORAN *in* REDUCING

The funniest picture ever made! Marie Dressler tops even her string of hits with Polly Moran in the wow of your lifetime! With Anita Page, Lucien Littlefield. Directed by Chas. F. Riesner.

JOAN CRAWFORD *in* PAID

Combining her luring loveliness with a dramatic performance that is sensational! Based on Bayard Veiller's play "Within The Law." With Robert Armstrong, Marie Prevost. Directed by Sam Wood.

Lawrence TIBBETT-Grace MOORE *in* NEW MOON

Drama, yes! Music, yes! Romance, yes! But so different, so absorbing, so revolutionary! With Adolphe Menjou, Roland Young. Book & lyrics by Arthur Hammerstein. 2nd. Frank Mandel and Lawrence Schwab. Music by Sigmund Romberg. Directed by Jack Conway.

THE GREAT MEADOW

Reaching into a new page of American history for the thriller of thrillers! With John Mack Brown, Eleanor Boardman, Lucille La Verne, Anita Louise, Gavin Gordon. Based on today's best-selling novel by Elizabeth Madox Roberts. Directed by Charles Brabin.

METRO GOLDWYN MAYER

Strength!

Canadian Moving Picture DIGEST

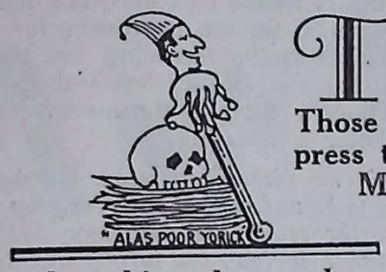
Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481
Cable: Ontocanada

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto

RAY LEWIS
Editor and Managing Director

Vol. 22, No. 35 | TORONTO 2, CANADA | December 27th, 1930

The Human Touch



THEY are prophesying that the wave of depression will be over in the Spring. By "they" we refer to certain world-names in Industry and in Finance. Those who hold the purse-strings of the world, those who press the button of production and distribution.

Money will again be sent into circulation; and our Industry will be benefited, for the larger percentage of Motion Picture attendance is derived from the middle and working classes, those who are most directly affected by this unemployment crisis; and the stagnation of trade and commerce.

It might be of value for theatres in suburban districts to take a census of their Motion Picture patronage, to discover the weakness, and strength in attendance.

If one can arrive at a conclusion from the general talk we hear from picture fans, the present depression is not the only reason for a falling off of picture attendance.

Interviews with devout picture fans, who have been in the habit of never missing a first run, are revealing an indifferent attitude toward Motion Pictures; and in an effort to discover the reason for this change, we find that these patron critics contend that there does not appear to be any life in the show.

"Everything canned" is the general expression, "no orchestras" is another complaint. These same critics inform one, in no uncertain terms, of the big shows patrons were offered in the days of the silent films. Full orchestras, atmospheric prologues, vaudeville, a comedy, news reel, feature picture.

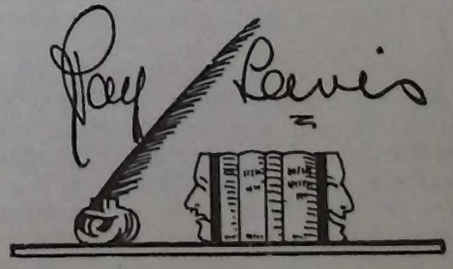
To-day, complain these same patron-critics, the entire show consists of Talking Pictures, with no variety, or change of scene, no rest for the eyes; and no rest for the ears.

The coming generation, average age fourteen, out from school on holidays, or Saturday afternoons, are not keen about a picture show, but select a matinee where a stock company is playing, or a road show is being presented.

It is not a healthy sign for Motion Pictures! Billions are invested in this form of entertainment; and it is just as possible for this Industry to fade out of the picture, as it was possible for the era of the drama to have its hold upon the public lessened by about 85%.

If this Industry knew show business, so that its judgments were infallible, there would never be a "flop," all pictures would be good, for more than one executive passes on the story, the director, the cast before a picture goes into production; and yet how many pictures fail, despite this specialized attention?

It may be that the orchestra will be found necessary to give the theatre a more human atmosphere, more of a holiday spirit. It is quite certain that where there are orchestras, one enjoys the show much better; and that the orchestra stimulates the sense of enjoyment for the show which follows.



A Happy New Year

RAY PRESENTS

RAY LEWIS

THE Performing Right Society is complaining about statements published in The Digest, which it terms as "Mis-statements." If The Digest has made any statements about this company which are not according to fact, The Digest offers its apology, but when The Digest stated that this company was American-controlled, it was here referring to the control of shares.

The Performing Right Society states, in reply to an inquiry bearing on this matter, that "the control of this company is shared equally by the Performing Right Society, Limited, of London, England, and the American Society of Composers, Authors and Publishers.

THIS may be so through the directorate, but it does not answer our question, in respect as to who holds the controlling interest in shares, a direct question which we placed before the Performing Right Society.

Our statement, that this company could not collect license fees, unless the works controlled by this company were registered at Ottawa, is not in accordance with the viewpoint of this company which writes The Digest, "Copyright has legal existence without registration." We are not at variance with this opinion. An author holds copyrights without registration, but should an author assign his copyright to another agent, or agency, the holder of such rights must, in accordance with our regulations, register his, or her rights at Ottawa; and it was upon this point that the Performing Right Society lost its action against the Famous Players, the appeal of which was carried to the Privy Council.

The President, Mr. Jamieson, further advises The Digest, that we have, "On several occasions, advised your readers not to take out a license. Such advice amounts to inciting them to break the law by using property of others without permission. You are, therefore, placing yourself in a very invidious position."

To this statement, we would inform the Performing Right Society, that we have been in more difficult positions before; and that we exercise our rights editorially to present our views to our readers, these views being based upon facts and information forwarded to The Digest.

WE STILL contend that an exhibitor rents his film from a distributor, who is in possession of copyright privileges, through the producer, for public exhibition purposes specifically; and if there are any collections to be made for the subject-matter of the film, these collections should be made from the producer-distributor.

If the producer-distributor has no Canadian rights on the material in the film released in Canada, to exhibitors, this is another matter; and one which this important unit of our Industry should look into; but under present renting arrangements, we see no reason for exhibitors to pay, in addition to the recording fee, and the fee for rentals, another fee to the Performing Right Society, which claims it controls the material which the producer-distributor is releasing.

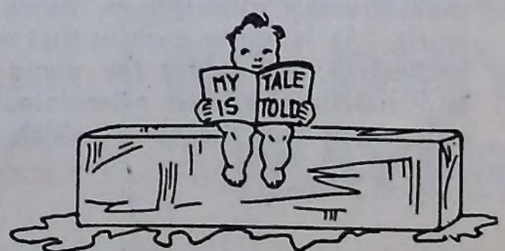
There is no disposition upon the part of The Digest to be unfair to the Performing Right Society, or the producer-distributors, but there is some justice in law, we infer; and that is possibly the reason, the action recently taken by the Performing Right Society, against The Embassy Club, was dismissed; Magistrate Browne declaring that the whole thing was a matter for the Civil Court.

MAGISTRATE BROWNE further declared in making his decision, "I've been considering the evidence, and I am not satisfied that there should be a conviction. Further, the complainant sent two or three threatening letters to this man, letters threatening police court procedure—something of which I disapprove. The case will be dismissed. I still think the proper procedure is through a Civil Court. Let them take out an injunction if they want to."

The Toronto Daily Star and Sam Applebaum, exhibitor in Toronto, are to answer similar charges on complaint of the Performing Right Society on January 5th.

Crown Attorney Malone stated that the evidence in the other cases would be similar to the case already heard, whereupon Judge Browne replied, "Any threatening letters? If so, they will be dismissed too. These are cases under the Copyright Act. If we are going to have these cases in Police Court all the time, we will need a special court."

MANY exhibitors have received these "threatening letters." It is this attitude, upon the part of the Performing Right Society, the use of the Mailed Fist of the Law, which has provoked an antagonism toward such methods, for from the very introduction of this company into Canada, its officers have endeavored to do business by "threats," where its demands were not acceded to, and no one can expect to do business in this manner.



ANNOUNCEMENT

IT is with a greal deal of pleasure that the Northern Electric Company announce a further substantial reduction in service charges, effective January 1st, 1931, to theatres equipped with

NORTHERN ELECTRIC

SOUND SYSTEM

This reduction is in line with the Company's policy of passing along to theatres any economies made in operation.

RESEARCH PRODUCTS SALES DEPARTMENT

637 CRAIG STREET WEST - MONTREAL

Northern Electric
SOUND SYSTEM
The VOICE of ACTION

Western Electric in U. S. A.

Sensational, Mystifying--A Poignant Human Drama to Stir the Heart

British International Pictures Presents

Should A Doctor Tell?

She had a terrible secret---only the doctor knew it--- Then she fell in love with the doctor's son! Should she have told her fiance, or should the doctor tell? What did the doctor do? What would you have done?

The Most Dramatic Talking Picture of the Season. A Triumph of British Production!

Distributed in Canada by Regal Films Limited

The New Film on Broadway

By *Betty Ross*

"THE DEVIL TO PAY," a Samuel Goldwyn Production, directed by George Fitzmaurice. Featuring Ronald Colman.

Here is a "talkie" that is filling Broadway audiences with unadulterated joy. It abounds with the wholly captivating doings of that gay cavalier, Ronald Colman, America's most-adored Englishman.

Mr. Colman, always a sterling actor with a charm of manner that entrances, is supported in this story by two such piquant beauties as graceful Loretta Young and spicy Myrna Loy.

"The Devil to Pay" was particularly written for Mr. Colman's romantic talents, by his friend Frederick Lonsdale, and fits him to perfection. He is seen here as the lovable but rather unmanageable son of a wealthy British gentleman, who sows wild oats in East Africa before returning home. He makes his historic return at just the time when his sister's girl friend, a lovely young deb is about to marry a titled Russian whom she despises. Meeting Colman, the inevitable happens and she simply cannot go on with the dreaded ceremony. Colman rises nobly to the occasion, routs the grand duke, and in the face of much family opposition, becomes affianced to the girl, himself.

Suddenly into this halycon arrangement drops that conscience-less vampire Myrna Loy, as an actress with whom Colman had previously had more than passing acquaintance. Ronald has promised to break all ties with her, but pussyfooting sleuths quickly carry news of their meeting back to his family. There follows a period of excitement that fairly scintillates with dialogue and action, before matters are adjusted to everyone's satisfaction, particularly that of the happy lovers.

A romance that grips, in a comedy that sparkles, "The Devil to Pay" is one of delights among Broadway's current offerings. And the charm of Ronald Colman certainly helps make it so.

* * * *

"WAY FOR A SAILOR," Metro-Goldwyn-Mayer production, directed by Sam Wood. Featuring John Gilbert.

Here is a picture of surprises for John Gilbert fans, who now see that prepossessing young sophisticate as a rough and ready sailorman. What a rowdy story this is, and what a tough, naughty little scalawag Jack turns out to be!

"Way for a Sailor" is full of the doing of sailors, and their lady friends, at sea, on land, around the docks. As a typical salt with a "baby" as he calls her in every port, Jack finally meets the one and only girl. She is a young clerk in a London office, highly superior to the type of woman Jack has heretofore known. He recognizes her as his real love.

Leila Hyams is charming as Joan, who shrinks timidly from the man her heart seems to call for. They marry, but Joan is disappointed to find her sailor only a sailor after all. She runs away. Thus life might have gone its slightly cock-eyed way had not Fate intervened, with a terrific storm at sea. Jack shines as a hero by rescuing his mates from a sinking ship. He winds up in an officer's uniform and his wife winds up in his arms, humbly adoring and proud of him at last!

This is decidedly a man's picture. Besides Gilbert and Hyams, fans will have the additional joy of seeing those two sure-fire characters together, Wallace Beery and Polly Moran; and Jim Tully, well-known ex-prize-fighter, hobo and author. He is seen as Jack's crony, Ginger, who adventures round the world with him, and helps fill this picture with laughter, adventure, and thrills.

* * * *

"DANGER LIGHTS," a Radio production, directed by George B. Seitz. Featuring Louis Wolheim and Jean Arthur.

A railroad drama that is far beyond the ordinary run, is holding Broadway breathless with its three-dimensional illusion. The new Spoor-Berggram method of movie projection not only makes the characters actually come before us as real as figures on a stage instead of flat photography but it glorifies voice and sound effects to new heights of splendor.

The story in itself is sufficiently thrilling.

Louis Wolheim, having recently created the type of paternal befriender of unguided youth, like Kat, the "papa-provider" in "All Quiet on the Western Front," is the same lovable character in "Danger Lights."

As Dan Thorn, the district superintendent, Louis Wolheim is engaged to the sweet young daughter of a disabled ex-trainman. Along comes Larry Doyle (played by Robert Armstrong) as a seedy individual without work or friends. Kind-hearted Dan Thorn gives him a home and a job. Spruced up, the newcomer is not bad to look upon, and before they know it, he and the girl are deeply interested in each other.

Loving Dan Thorn, they cannot bring themselves to break the news of their attachment to him, so decide the best way out is an elopement. Unfortunately, Larry's foot is caught in a rail switch. A swift and horrible end faces him when Dan rushes bravely to the rescue. Next comes thrilling scenes — a rescue, a race to a hospital, and the triumph of winning this race with death.

The train shots are so thrillingly real that we are often gripped in the clammy expectancy of being ground up under the big engine. The actors all give excellent performances. George Seitz displays exceptionally able direction and Spoor-Berggren gives vivid and realistic effects. Don't miss "Danger Lights." It is a Universal treat.

British RKO Branch To Produce at Hollywood

Associated Radio Pictures, the British Branch of RKO, will produce pictures in Hollywood, to be released by RKO. Basil Dean is to direct, and all-British casts will be used.

Universal to Produce Minimum of 20 Features in 1931

Carl Laemmle, Jr., has issued a statement to the effect that Universal will have at least 20 pictures on its 1931-32 program. The 1930-31 schedule also includes 20 feature pictures.

Toronto Theatres

LOEW'S — Manager Jules Bernstein — "A Lady's Morals," Metro-Goldwyn-Mayer picture, starring Grace Moore. The story of Jenny Lind, the prima donna, produced on a grand scale, with expensive settings, and added to this, the enchanting voice of Miss Moore. While the whole story is one of extreme pathos, the theme has been delicately handled, and the picture should prove excellent for the educated picture-goer.

TIVOLI—Manager Jimmy Lynch — "The Girl of the Golden West," First National picture, kept at the level of fair entertainment by the excellent acting of Ann Harding, the star. The plot of this old type Western melodrama is based on David Belasco's play of the same name, and while at times lacking in "pep and punch," the story dragging a bit, there are a few exciting moments, as when the hero endeavoring to escape to freedom, is thrown from his horse and captured by the sheriff. Direction of this picture by James Francis Dillon.

SHEA'S — Manager Jerry Shea — "A Devil With Women," Fox picture, the story adapted from "Dust and Sun" by Clement Ripley. Victor McLaglen is at his old tricks again, as Captain in an army in South America, killing bandits, and flirting with the ladies. He falls seriously in love with the heroine, who is forced to become engaged to him, as he is her father's choice; although she is in love with his friend. However when McLaglen discovers that the heroine is in love with his friend, he willingly releases her, and goes on his merry way, looking for more battles. A most entertaining comedy, with McLaglen at his best.

IMPERIAL — Manager H. V. Knevels — "Just Imagine," Fox picture. A fantastical story showing the world as it will be in 1980. The picture is a little long and drags in spots, although the whole idea of the plot is extremely clever.

UPTOWN — Manager Tom Daley — "Heads Up," Paramount picture, starring Charles Rogers. A light musical comedy, the humour being supplied by Helen Kane, younger sister of the heroine. The plot is rather weak, but the picture moves at a sprightly pace, and should satisfy the average picture-goer.

Pathe's 1930 Record Distinguished By Four Consecutive Successes

Pathe stepped high in the ranks of the major producers of 1930, with four distinguished successes in the consecutive order of their release.

"Holiday," the picture which starred Ann Harding, in nearly every critical list prepared by reviewers, is rated among the first ten pictures of the year.

"Her Man," with Helen Twelvetrees, in the leading role, scored immediately not only in New York, but in the provinces.

"Big Money" was released on the Pathe November schedule.

"Sin Takes A Holiday" was Pathe's fourth consecutive picture to strike favorably.

Thus, it is apparent, that on a comparative basis of production, Pathe stands among the major producing companies.

"Hell's Angels" To Be Shown Royal Alexandra, Toronto

The Ontario Board of Censors, having won the argument in respect to the cutting of the film, "Hell's Angels," have passed this picture, which will have its initial Ontario showing at the Royal Alexandra Theatre, Toronto, some time in January.

The eliminations which the Board of Censors demanded two months ago, and which it is said the Canadian distributors refused to accept, have now been agreed to. Many harrowing scenes have been deleted, as well as scenes depicting the debauchery of the soldiers.

The film as it now stands, for Ontario picture-goers to see, practically conforms to the version being shown in England.

Academy Theatre Lindsay To Be Renovated

"Hi" Meehan, of the Academy Theatre, Lindsay, is intending, the middle of January, to close the theatre for two months, when extensive improvements will be made on the house. When completed, it is expected that this theatre will be one of the most modern in Ontario.

Where Is Your Weak Point?

Unsteady Projection and Noisy Operation?
Avail yourself of our Repair Service. Genuine Parts. Precision Workmanship. Or replace those old faithful, badly worn machines with New Projectors. We can supply you with Simplex Regular or Super, or Motiograph De Luxe.

Insufficient Illumination on the Screen?
Instal a Vocalite Glass Bead Sound Screen, perfect for both Sound and Projection;
and/or a pair of Strong Junior or Senior Reflector Arc Lamps, a truly excellent lamp;
and/or a Cont-El-Arc Motor Generator Set, obtaining the benefits of Direct Current;
and/or a pair of Ross or Superlite Projection Lenses, giving greater illumination.

Poor Focus?
Instal a pair of Ross or Superlite Lenses, of course. You will be amazed!

Track Mask Cutting Off Picture, etc.?
Instal a pair of Proportional Apertures, getting back to Normal Screen Size.

Excessive Heat on Film, Lenses and Parts?
Instal a pair of Rear Shutters that give you as much or more light than before and cut off 60% of the present heat using a front shutter.

Several Other Things That You Cannot Put Your Finger On?
Use a Fulco Rewind Table with Argo Fireproof Film Cabinets, a Universal or a Griswold Film Splicer, Celco Flim Cement and Film Lacquer, Bio or National Carbons, or any of the hundreds of excellent articles we carry for the perfect presentation of your progamme or running your Business.

SEARCH OUT THE WEAK SPOT, THEN DROP US A LINE ABOUT IT!

"Courtesy With Service"

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

Show Business

(*Special to Digest from Ottawa*)

Under the heading of "Keep Pistols out of Pictures," the Ottawa Journal deals editorially with the annual report of the Ontario Board of Moving Picture Censors in which the common use of firearms in current films is deprecated.

The Ottawa Journal says: "There can be little argument against this. The power of suggestion is potent, particularly upon younger minds, and little but harm can come from pictures in which every two or three minutes somebody draws a gun and which generally give the impression that revolvers are as common as cigarette lighters."

A conference of representatives of the film censor boards in five Canadian Provinces, was held recently, at which recommendations were adopted regarding the standardization of regulations governing the use of projection machines and safety devices in projection rooms of theatres. Copies of the uniform code are being presented to the Governments of Ontario, Manitoba, Saskatchewan, Alberta and British Columbia. The Province of Quebec was not represented at the conference.

When "The Silent Enemy" played the O'Brien Theatre at Arnprior, Ontario, the Indians from the nearby Algonquin Reservation who had taken part in the production of the outdoor scenes attended the theatre in a body to view the result of their labors. Chief Akawanush, who portrayed the role of Medicine Man in the film, made personal appearances on the stage of the theatre during its engagement. Many of the sequences had been taken on the timber limits near Arnprior.

Count de Roussy de Sales, for years the censorship Czar of the Province of Quebec, has been replaced by Eugene Beaulac as chairman of the Quebec Board of Moving Picture Censors, and many of the exhibitors are showing elation. The Count was a native of France, and lineal descendant of one of the old aristocratic French families. Complaint often was made that his views were not in line with the ideas of the New World. Mr. Beaulac is a former Montreal newspaper man, having been with a local French-language daily for the past 18 years.

The privilege of holding old clothes or potato matinees for the benefit of the unemployed has been denied the exhibitors of Montreal by the Quebec Government because of the law which forbids the admission of any child under 16 years to a moving picture theatre. The authorities would not waive the law for the Christmas holiday season, even though the out-of-works were to receive the benefit.

A policy intended to appeal particularly to juvenile patronage was adopted by Manager T. R. Tubman for the Imperial Theatre, Ottawa, starting with a special morning matinee Saturday, December 20. The price scale had been reduced 10 cents and the program for the week comprised "Maybe It's Love," a football feature; the first episode of "The Lone Defender;" a Kat cartoon and a George Sidney-Charlie Murray comedy. Top price for adults is now 50c, to encourage family trade.

A repeat engagement of "Whoopee" opened at the Centre Theatre, Ottawa, where the Eddie Cantor vehicle had established new records for a two weeks' engagement only six weeks ago.

After Santa, Mrs. Santa Claus and two juvenile characters, Agnes and Andy, had carried out a series of daily radio broadcasts for a month before Christmas under the auspices of a local department store, P. J. Nolan engaged the radio players to make personal appearances at his three theatres in Ottawa on Christmas Day and succeeding days. The idea made a highly appropriate local tie-up because the Christmas antics of the radio group had aroused much interest. The stage presentations took place at the Avalon, Rexy and Columbia Theatres.

When four Windsor people want to attend the Tivoli Theatre they telephone Manager C. T. Spencer and a taxicab goes after them, the flat rate for the trip being 25 cents. The same charge is made for the homeward trip if they go home by taxi. Spencer has a special arrangement with a local taxi company for this service in return for "mention" in theatre advertising.

Manager Leonard Bishop prevailed upon the Kelvinator people to install an electric refrigerator in the Capitol Theatre at Hamilton, Ontario, in return for display advertising. Bishop then enlarged the scope of his free parcel checking service for patrons by announcing that perishable goods would be placed in the Kelvinator while the patron attended the performance. The iceless ice-box occupies a prominent place in the lobby, but the parcels are carefully checked to prevent confusion.

Manager Joe Lightstone cut the engagement of "Abraham Lincoln" at the Princess Theatre, Montreal, to five days in order to open the Canadian premiere of "Hell's Angels" on Christmas Day.

An insight into the manner in which moving picture shows are being presented throughout the countryside in the Province of Quebec, other than in recognized moving picture theatres, was given in the hearing of an action at Montreal by J. O. Lamothe against Joseph Rafrauge in which the latter was charged with false pretences.

The complainant swore that he had invested $500 in a project organized by Rafrauge whereby the latter had arranged to "road show" two pictures, "The Confession" and "Bethlehem Delivered," under the auspices of priests and mayors, in school halls and other buildings. Expected profits did not materialize, however, and one of the films was destroyed by fire, being substituted by "King of the Pack." Refrauge denied any fraudulent intent and swore that his own investment in the partnership was far greater than the complainant's. Judgment was reserved.

Recognized exhibitors in the cities and towns of Quebec have long taken great objection to these small travelling shows, some of which are conducted under religious auspices, largely because children are admitted without restriction, whereas the licensed film houses are not allowed to admit one child under 16 years of age.

Round About the Studios

The next big subject to go into production at the Gainsborough Studios will be "The Hound of the Baskervilles," and Gareth Gundrey, who prepared the script and is to direct, has been visiting Dartmoor during the past few days, selecting locations.

Metro-Goldwyn-Mayer executives were so pleased with Ray Milland's initial screen work, they signed him to a new contract. Milland, young British stage favorite, made his debut in "The Passion Flower" and just completed a featured role with Marion Davies in "The Bachelor Father."

Victor McLaglen, Fay Wray, and more than 200 other players are encamped at Dead Man's Point, near Victorville, California, where they are filming the opening scenes of "Land Rush," for Fox, with Benjamin Stoloff directing.

Lew Cody, Robert Warwick, Franklyn Farnum, Eddie Gribbon and David Worth are among the principals.

Robert Homans and Broderick O'Farrell, character artists of many performances in recent talking pictures, have been added to the cast of Tiffany's "Drums of Jeopardy," according to Phil Goldstone, chief studio executive.

"Drums of Jeopardy" is a screen version of Harold MacGrath's mystery story, directed by George B. Seitz, with Warner Oland, of "Fu Manchu" fame, June Collyer, Lloyd Hughes, Wallace MacDonald, Florence Lake, Hale Hamilton, George Fawcett, Mischa Auer and many other popular players in the important roles.

"Svengali" is the title of John Barrymore's new picture for Warner Bros., which is almost ready to go into production at the West Coast studio. The picture will be based on the play, "Trilby," which Paul Potter adapted from the celebrated novel by George du Maurier. It is understood that Mr. Barrymore has long been anxious to play Svengali, a role which has always been a favorite one with actors.

Warner Fabian's "The Man in Her Life," one of the most sensational of the season's "best sellers" has been secured by Columbia Pictures for production during the coming season. This is the first literary vehicle to be acquired by Columbia since Harry Cohn, vice-president in charge of production, arrived in New York, to inaugurate the company's new policy of having the production head personally supervise the purchase of fiction and stage material, in the East.

Buster and John West have started on a new Vanity Comedy for Educational. The comedy, as yet untitled, is from an original story by Walter DeLeon and Neal Burns. Vera Marsh has been signed for the leading feminine role.

In the cast also are William Lawrence, Charles McMurphy, Stella Adams, Georgia O'Dell and Alyce McCormick. William Watson is directing, with Art Black assisting.

A charming camera study of the petite Dorothy Jordon, Metro-Goldwyn-Mayer featured player.

A hundred youths and flappers jumping overboard from a yacht, after taking up a wholesale disrobing dare, supplies a festive climax for one of the opening scenes in "Dance, Fools, Dance," Joan Crawford's new Metro-Goldwyn-Mayer starring vehicle.

The central plot of "Dance, Fools, Dance" is straight drama with Chicago crime as its motivation. The story was written by Aurania Rouveral and is being directed by Harry Beaumont.

"Parlor, Bedroom and Bath," is the title of the new Metro-Goldwyn-Mayer starring vehicle for Buster Keaton, which is now in production under the direction of Edward Sedgwick.

Sally Eilers and Reginald Denny will head the supporting cast in the new film, adapted from the stage farce by Charles W. Bell and Mark Swan.

Paul L. Stein, director of Pathe's "Sin Takes a Holiday."

Gaylord Pendleton, well known stage and screen player, has been signed for the leading juvenile role in Columbia's de luxe "Special," "The Last Parade," a post war story, depicting the careers of two ex-doughboys, after the Armistice has been signed. Jack Holt and Tom Moore have been teamed in the featured parts, depicting newspaper reporter and Irish policeman respectively. Constance Cummings, new Columbia "discovery," will depict the leading feminine role. Erle C. Kenton is directing.

Bobby Vernon, who has appeared in the starring role of many of Educational's comedies, is again waving Educational's banner, although in a different capacity. Bobby has been signed by Al Christie to act as gag man on the new Educational-Vanity Comedy, "A Shotgun Wedding," starring Buster and John West. William Watson is directing.

Spencer Tracy, star of the stage play, "The Last Mile," who made his screen debut in the prison farce, "Up the River," will return to the screen in "Six Cylinder Love."

After the hit he made in "Up the River," Tracy was signed by Fox Films to a long-term contract. Before he could act in another screen production, however, he had to return to the stage and finish the run of the play.

Mary Carr, Hollywood's official screen mother, has been signed to play the mother of Joel McCrea in Radio Pictures' "Kept Husbands," soon to go into production under the direction of Lloyd Bacon. And there will be at least one grouch in the picture. Ned Sparks, "cold pan" comedian, has been assigned one of the roles.

Johnny Farrell, famous golf professional title holder and best dressed man on the links, left New York on Monday, December 1, for St. Augustine, Florida, where the Pathe series of golf pictures will be made on the picturesque course of the St. Augustine Country Club. Terry Ramsaye is producing the Farrell films and has assigned Clyde E. Elliott, who directed the successful Knute Rockne football pictures, to the actual making of the subjects.

Leon Janney has been signed for a part in "This Modern World," Fox film featuring Warner Baxter and Dorothy Mackaill.

This is the second picture Miss Mackaill has made for Fox, since her return from Europe a short time ago. The first was "Once A Sinner" in which she played opposite Joel McCrae.

Leila Hyams and Mary Duncan have been lined up by Metro-Goldwyn-Mayer for featured parts in "Among the Married," which will be Edgar Selwyn's next directorial vehicle.

For the role of the wife of Bert Lytell in Tiffany's feature special, "The Single Sin," Phil Goldstone, chief studio executive, has engaged Geneva Mitchell.

Miss Mitchell, a fascinating brunette from the New York musical stage, has been in Hollywood little more than one year, but has scored several personal triumphs, in "Follow Thru," "Top Speed," "Back Pay," "Little Miss Bluebeard" and several short comedies.

TALENT

New talent and old talent--especially New Talent to meet the human desire for new faces, figures and personalities--new stars ascending besides present public favorites.

TALENT is the foundation of all Pathe product--Long and Short.

Here we have DAPHNE POLLARD, internationally famous comedienne—NAT CARR, inimitable stage star with a great reputation—FRANKLIN PANGBORN, sure-fire comedian who scored heavily in "HER MAN"—RICHARD CARLE, world famous stage star—BOB CARNEY and SI WILLS big time vaudeville headliners—HARRY GRIBBON, ROBERT AGNEW, ED DEERING first magnitude mirth makers—Bevies of brilliant beauties such as LUCILLE WILLIAMS and ADDIE McPHAIL —and a host of artists with that exceptional talent that Pathe demands.

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Constance BENNETT

Sin Takes a Holiday

with Kenneth MacKenna
Basil Rathbone
Rita LaRoy
Louis Bartels

Directed by
PAUL STEIN

A PATHÉ FEATURE
Produced by E. B. DERR

A rare gem in the field of motion picture play construction. A scintillating comedy-drama played against a background of New York social life, Paris gaiety and the brillance of famous European resorts.

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